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(Prices current 2008)

Hiller Op: 1.

1

Allegro. Mälz: Metr: 80 = $\frac{1}{2}$.

QUATUOR.

Con espressione.

24 loco. 8^a..... loco. 8^a..... loco. 8^a..... loco. 8^a..... loco. 31

cen - do - f f

Dolce. > > > >

25 8^a..... loco.

26 p

268 A tempo. Fine.

A Paris 1221.H. chez H. Lemoine rue de l'Echelle N° 9.

The image displays a page of a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for piano and voice. It features several systems of music, each with piano and vocal staves. The key signature is D major (two sharps). The tempo and style markings include 'Staccato.', 'Brillante.', and 'Cres'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' and 'p'. The vocal line includes the lyrics 'do - cen - do'. The page is numbered 210 at the top and 230 at the bottom. The score is presented in a clear, legible format with standard musical notation.

90

A tempo.

poco Rit: - - - - -

Dolce

100

8^a loco.

110

120

Decres.

130

p

140

150

160

p *f* *p* *f*

Cres *cen* *do*

This block contains six systems of piano music. The first system (measures 140-141) features a piano (*p*) dynamic. The second system (measures 142-143) has a piano (*p*) dynamic. The third system (measures 144-145) has a piano (*p*) dynamic. The fourth system (measures 146-147) has a piano (*p*) dynamic. The fifth system (measures 148-149) has a piano (*p*) dynamic. The sixth system (measures 150-151) has a piano (*p*) dynamic. The seventh system (measures 152-153) has a piano (*p*) dynamic. The eighth system (measures 154-155) has a piano (*p*) dynamic. The ninth system (measures 156-157) has a piano (*p*) dynamic. The tenth system (measures 158-159) has a piano (*p*) dynamic. The eleventh system (measures 160-161) has a piano (*p*) dynamic.

190

200

f *p* *f* *p*

Leggiero.

Ritard. *Dolce.*

This block contains six systems of piano music. The first system (measures 190-191) features a piano (*p*) dynamic. The second system (measures 192-193) has a piano (*p*) dynamic. The third system (measures 194-195) has a piano (*p*) dynamic. The fourth system (measures 196-197) has a piano (*p*) dynamic. The fifth system (measures 198-199) has a piano (*p*) dynamic. The sixth system (measures 200-201) has a piano (*p*) dynamic. The seventh system (measures 202-203) has a piano (*p*) dynamic. The eighth system (measures 204-205) has a piano (*p*) dynamic. The ninth system (measures 206-207) has a piano (*p*) dynamic. The tenth system (measures 208-209) has a piano (*p*) dynamic. The eleventh system (measures 210-211) has a piano (*p*) dynamic.

Musical score for piano, measures 165-175. The score is written for two staves (treble and bass clef) in G major (one sharp). The tempo is marked 170. The music features a continuous eighth-note melody in the right hand and a supporting bass line in the left hand. A dynamic marking of *f* (forte) is present at measure 165. A *Dim:* (diminuendo) marking is placed over measures 170-171. The piece concludes with a final chord in measure 175.

Musical score for piano, measures 176-185. The score is written for two staves (treble and bass clef) in G major (one sharp). The tempo is marked 170. The music continues with a similar eighth-note melody in the right hand and a supporting bass line in the left hand. A dynamic marking of *f* (forte) is present at measure 176. A *Dim:* (diminuendo) marking is placed over measures 180-181. The piece concludes with a final chord in measure 185.

202

Dolce.

210

220

p

ff

230

p

ff

240

140

ff

p

Dolce.

150

160

f

First system of the musical score on page 26. It consists of a grand staff with a treble and bass clef. The music is in 2/4 time and features a melody in the treble with a forte (*f*) dynamic marking.

Second system of the musical score. It includes a tempo marking of 120 and the instruction *Con forza.* (With force). The bass line has a *Marcato.* (Marked) instruction.

Third system of the musical score. The treble part features a melody with a forte (*ff*) dynamic marking.

Fourth system of the musical score, continuing the melodic and harmonic development.

Fifth system of the musical score. It includes a tempo marking of 130 and features a melody in the treble with a forte (*f*) dynamic marking.

Sixth system of the musical score, concluding the page with a final melodic phrase.

First system of the musical score on page 27. It features a grand staff with a treble and bass clef. The music is in 2/4 time and includes a forte (*ff*) dynamic marking.

Second system of the musical score. It includes a tempo marking of 150 and features a melody in the treble with a forte (*f*) dynamic marking.

Third system of the musical score. It includes a tempo marking of 260 and features a melody in the treble with a forte (*f*) dynamic marking.

Fourth system of the musical score, continuing the melodic and harmonic development.

Fifth system of the musical score. It includes a tempo marking of 270 and features a melody in the treble with a forte (*f*) dynamic marking.

Sixth system of the musical score. It includes a tempo marking of 270 and features a melody in the treble with a forte (*f*) dynamic marking. The system concludes with the instruction *Decres.* (Decrescendo).

280

ff

8^a loco.

ff

p

8^a loco.

2

310

Dolce.

320

Cres- - cen- - do

90

8^a loco.

8^a loco.

100

8^a 5. loco.

110

ff

p

Dolce.

60 *Staccato.*

70 *Legato.*

Brillante.

82 loco.

poco *Ritar:*

A tempo. *Dolce.*

350

360

370

370 *ff*

Musical score for page 10, measures 1-10. The score is written for piano (p) and features a complex, flowing melody in the right hand and a supporting bass line in the left hand. The key signature is one sharp (F#). The tempo is marked 380. The score includes dynamic markings such as *ff* and *p*. The lyrics "cen - do" are written under the notes in measures 7 and 8. The instruction "Con espress:" appears in measure 9. The score concludes with a double bar line in measure 10.

Musical score for page 23, measures 11-20. The score continues the piece with a similar melodic and harmonic style. The tempo is marked 30. The score includes dynamic markings such as *ff* and *p*. The lyrics "cen - do" are written under the notes in measure 17. The instruction "Con legereza." appears in measure 18. The score concludes with a double bar line in measure 20.

FINALE.

First system of the finale, measures 1-20. The score is in G major, 2/4 time. It begins with a forte (ff) dynamic. The melody is in the right hand, and the bass line is in the left hand. The tempo is Allegro con fuoco, 104 beats per minute. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings.

Measures 1-10: *ff*

Measure 10: *Dolce.*

Measure 20: *20*

Ferd: Hiller Op: 1^{er}

1221. H. .

Second system of the finale, measures 21-43. The score continues in G major, 2/4 time. It begins with a forte (ff) dynamic. The melody is in the right hand, and the bass line is in the left hand. The tempo is Più Allegro, 88 beats per minute. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings.

Measure 21: *ff*

Measure 22: *410*

Measure 23: *420*

Measure 24: *Con forza.*

Measure 25: *430*

Measure 26: *Cres - - - - -*

Measure 27: *438*

Measure 28: *do*

Measure 29: *ff*

Measure 30: *ff*

Measure 31: *ff*

Measure 32: *ff*

Measure 33: *ff*

Measure 34: *ff*

Measure 35: *ff*

Measure 36: *ff*

Measure 37: *ff*

Measure 38: *ff*

Measure 39: *ff*

Measure 40: *ff*

Measure 41: *ff*

Measure 42: *ff*

Measure 43: *ff*

1221. H. .

Allegro vivace
e con fuoco
♩ = 92.

10

1

ff

mf

30

40

Ferd. Hiller Op. 1^{er}

1221. H.

50

col 8^a.....

60

p

70

ff

Attacail
finale.

1221. H.

30

35

40

45

Legato con pedale

ff

mf

10

20

30

40

50

60

70

80

Cres - cen - do

f

Musical score for page 14, measures 1 through 12. The score is written for piano in G major (one sharp) and 3/4 time. It features a continuous eighth-note accompaniment in the right hand and a more complex melodic line in the left hand. Dynamics include *f* (forte) at measure 1, *mf* (mezzo-forte) at measure 10, and *f* again at measure 12. Fingerings are indicated with numbers 1-5.

Musical score for page 19, measures 1 through 12. The tempo is marked **ADAGIO** and the time signature is 3/4. The tempo marking is followed by $\text{♩} = 50$. The instruction *Con espressione.* (With expression) is written above the staff. The score begins with a *Legato* marking and a *p* (piano) dynamic. The music features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano) and *f* (forte). Fingerings and articulation marks (accents, slurs) are present throughout.

Musical score for page 18, measures 1221-1259. The score is written for piano in G major (three sharps) and 4/4 time. It consists of six systems of grand staves. The first system (measures 1221-1224) features a melodic line in the right hand and a supporting bass line. The second system (measures 1225-1228) continues the melody with a piano (*p*) dynamic marking. The third system (measures 1229-1232) includes the vocal line "Cres - - - cen - - - do" with a crescendo hairpin and a forte (*f*) dynamic. The fourth system (measures 1233-1236) shows a piano (*p*) dynamic and a crescendo marking. The fifth system (measures 1237-1240) is marked *Leggiero.* and includes a piano (*p*) dynamic. The sixth system (measures 1241-1259) concludes the piece with a final chord and a repeat sign.

Musical score for page 19, measures 1260-1298. The score continues from page 18, maintaining the same key signature and time signature. It consists of six systems of grand staves. The first system (measures 1260-1263) features a melodic line in the right hand and a supporting bass line. The second system (measures 1264-1267) continues the melody with a piano (*p*) dynamic marking. The third system (measures 1268-1271) includes the vocal line "Cres - - - cen - - - do" with a crescendo hairpin and a forte (*f*) dynamic. The fourth system (measures 1272-1275) shows a piano (*p*) dynamic and a crescendo marking. The fifth system (measures 1276-1279) is marked *Leggiero.* and includes a piano (*p*) dynamic. The sixth system (measures 1280-1298) concludes the piece with a final chord and a repeat sign.

Musical score for page 16, measures 165-175. The score is written for piano in G major (one sharp) and 4/4 time. It consists of six systems of grand staves. The first system (measures 165-166) starts with a piano (*p*) dynamic. The second system (measures 167-168) features a forte (*f*) dynamic. The third system (measures 169-170) includes a crescendo marking and the vocal line with the lyrics "cen - do". The fourth system (measures 171-172) continues with a forte (*f*) dynamic. The fifth system (measures 173-174) includes a crescendo marking and the vocal line with the lyrics "cen - do". The sixth system (measures 175-176) ends with a piano (*p*) dynamic.

Musical score for page 17, measures 177-187. The score is written for piano in G major (one sharp) and 4/4 time. It consists of six systems of grand staves. The first system (measures 177-178) starts with a piano (*p*) dynamic. The second system (measures 179-180) includes a crescendo marking and a forte (*f*) dynamic. The third system (measures 181-182) continues with a forte (*f*) dynamic. The fourth system (measures 183-184) includes a forte (*f*) dynamic. The fifth system (measures 185-186) includes a forte (*f*) dynamic. The sixth system (measures 187-188) ends with a mezzo-forte (*mf*) dynamic.

[illegible]

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QUATUOR.

Allegro. Dolce.

P.F.

Cres: - - - -

Violon.

Alto.

Cres: - - - -

Dolce.

6

1221. H.

Ferd: Hiller Op: 1^{er}

Violon score page 4, measures 50 to 210. The music is in G major (one sharp) and 4/4 time. It features a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together. Dynamic markings include *f* (forte) and *p* (piano). Performance instructions include accents (>) and slurs. Measure numbers 50, 60, 75, 83, 96, 100, 110, 120, 130, 142, 153, 161, 170, 180, 190, and 210 are indicated above the staff.

Violon score page 5, measures 220 to the end. The music continues in G major and 4/4 time. It includes a section marked **ADAGIO** starting at measure 220, with a tempo change to *P.F.* (Poco Forte). Other markings include *Dimin: e ritard:* (Diminuendo e ritardando), *Dolce.* (Dolce), *Trem:* (Tremolo), *Con molto espressione.* (Con molto espressione), *Decres:* (Decrescendo), and *Attacca il finale.* (Attacca il finale). Measure numbers 220, 240, 251, 260, 30, 40, 50, 60, and 70 are indicated above the staff.

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Hiller Op. 1.

ALTO.

QUATUOR.

Allegro. 15

P. F.

Dolce.

Dolce.

130
140
150
160
170
Dolce.
Pizz: *ff*
Arco. 200
210
220
Dolce.
230
Cres:
240
250
260
Dolce.

133
141
150
155
160
Cres: - - -
170
187
190
200 A tempo.
Ritard: Dolce.
220
230
Cres: - -
240
250
260
A tempo.
Ritard: *ff*

Allegro con fuoco .

FINALE .

Musical score for Alto, page 6, measures 1-120. The score is in 3/4 time with a key signature of one sharp (F#). It begins with a **FINALE** marking and a tempo of **Allegro con fuoco**. The first system (measures 1-16) features a **ff** dynamic. The second system (measures 17-24) includes a **p** dynamic. The third system (measures 25-32) returns to **ff**. The fourth system (measures 33-40) is marked **p**. The fifth system (measures 41-48) is marked **Dolce.** and **p**. The sixth system (measures 49-56) is marked **Dolce.** and **p**. The seventh system (measures 57-64) is marked **p**. The eighth system (measures 65-72) is marked **p**. The ninth system (measures 73-80) is marked **p**. The tenth system (measures 81-88) is marked **p**. The eleventh system (measures 89-96) is marked **p**. The twelfth system (measures 97-104) is marked **Cres:** and **f**. The thirteenth system (measures 105-112) is marked **f**. The fourteenth system (measures 113-120) is marked **ff** and **Dolce.**

Viol:

Musical score for Alto, page 3, measures 266-430. The score is in 3/4 time with a key signature of one sharp (F#). It begins with measure 266. The first system (measures 266-273) is marked **p**. The second system (measures 274-281) is marked **p**. The third system (measures 282-289) is marked **f**. The fourth system (measures 290-297) is marked **ff**. The fifth system (measures 298-305) is marked **p**. The sixth system (measures 306-313) is marked **p**. The seventh system (measures 314-321) is marked **p**. The eighth system (measures 322-329) is marked **p**. The ninth system (measures 330-337) is marked **p**. The tenth system (measures 338-345) is marked **p**. The eleventh system (measures 346-353) is marked **p**. The twelfth system (measures 354-361) is marked **p**. The thirteenth system (measures 362-369) is marked **p**. The fourteenth system (measures 370-377) is marked **p**. The fifteenth system (measures 378-385) is marked **p**. The sixteenth system (measures 386-393) is marked **p**. The seventeenth system (measures 394-401) is marked **p**. The eighteenth system (measures 402-409) is marked **p**. The nineteenth system (measures 410-417) is marked **p**. The twentieth system (measures 418-425) is marked **p**. The twenty-first system (measures 426-430) is marked **ff**.

Più Allegro.

Cres:

Allegro vivace
e con fuoco .

P: F:

Attacca il
finale .

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Hiller Op: 1.

VIOLONCELLE.

Allegro. P: F:
QUATUOR.

VIOLONCELLE.

130

140

150

ff

160

170

Con espressione.

180

190

Arco. 200

ff

210

220

230

ff

240

251

260

VIOLONCELLE.

132

142

Dolce.

160

170

ff

180

190

Dolce.

A tempo.

Ritard: Dolce.

Solo.

210

220

230

240

Cres - - - cen - do.

ff

250

Dolce.

ff

260

Dim: e Ritard: A tempo.

ff

VIOLONCELLE .

Allegro con fuoco .

FINALE

Violoncelle score for page 6, measures 1-120. The score is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (ff) dynamic and a tempo marking of 'Allegro con fuoco'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 8, 17, 30, 40, 50, 62, 70, 81, 92, 100, and 120 are indicated. Dynamics include ff, f, and Dolce. A 'Ritard.' (ritardando) is marked around measure 62. The piece concludes with a final measure marked 120.

VIOLONCELLE .

Violoncelle score for page 5, measures 1-450. The score is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (p) dynamic and a tempo marking of 'Allegro con fuoco'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 11, 19, 30, 32, 35, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450 are indicated. Dynamics include p, f, Cresc., Dolce, and Più Allegro. The piece concludes with a final measure marked 450.

VIOLONCELLE.

Allegro vivace
e con fuoco.

Violoncelle score for page 4, measures 1-182. The piece is in 2/4 time, key of D major. It begins with a piano (p) dynamic and a fortissimo (ff) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings (p, f, sf, Cresc.). Measure numbers 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, 130, 140, 150, 160, 170, and 182 are indicated.

VIOLONCELLE.

Violoncelle score for page 5, measures 190-242. The piece continues in 2/4 time, key of D major. It includes musical notations such as slurs, accents, and dynamic markings (p, f, Cresc., Dimin: e Ritard., Dolce., Trem., Decresc., Con espress.). Measure numbers 190, 200, 210, 220, 230, 240, and 242 are indicated.

Ferdinand von Hiller (1811-1885) was a German composer, conductor and pianist from a wealthy Jewish family in Frankfort. He performed a Mozart concerto at 10 and composed his first piece at 12. At 14 he went to Weimar and studied with Hummel who in 1827 took him to Vienna where his first string quartet was published and where he saw Beethoven on his death bed. From 1828 to 1835 he was in Paris where he devoted himself to composition and concertising, giving recitals with Fétis and Baillot and becoming intimately acquainted with many musical celebrities. He returned in 1836 to Frankfort where he later taught Max Bruch.

Rudolf Felber, writing in Cobbett's *Cyclopedic Survey* says of this piano quartet "It is a 'Sturm und Drang' product which in plan, development of ideas, and treatment of the instruments still shows the pupil's unskilled hand and plainly exhibits Hummel's influence; but there are signs that the young composer will later have something better to say."

QUATUOR
POUR
Piano, Violon, Alto et Violoncelle,
Dédié à
M. J. N. HUMMEL
Maître de Chapelle de S. A. R. le Grand Duc de Saxe-Weimar.
Par son Elève
FERD. HILLER
Op. 1. Prix: 12.
à Paris
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